

### AUGUSTUS WELBY PUGIN: A SKETCH.

By HARRY SIRR [F.].

ABOUT the year 1820 activities commenced under an Act of Parliament having for its object the building in populous parishes in England additional churches which both internally and externally should possess the character of ecclesiastical edifices for Divine worship according to the rites of the Established Church. The attention of architects and others at this time already turned in the direction of a revival of the Gothic style, the style chosen, rightly or wrongly, for an overwhelming majority of the new churches. Results of efforts put forth for the benefit of posterity, more or less conspicuous, are to be seen up and down the country. Probably one of the most distressing examples of "Gothic" attempted is the church at Somers Town, St. Pancras, of which the foundation stone was laid in 1822.

At this time also a delicate little boy was receiving his education as a private scholar at Christ's Hospital in Newgate Street, to which he could go and return daily to his home in Store Street, Bedford Square, without excessive fatigue. Intelligent and quick at his studies, "his master remarked of him that whether in Greek, Latin, mathematics, or any other branch of education, he would learn in twenty-four hours what it took other boys many weeks to acquire." Apparently he preferred the company of those who were his seniors in years; he was fluent of speech, and dogmatically expressed his opinions, but he was refined, and a polished little gentleman.

Forty years rolled by. About the year 1861 a remarkable number of representative Englishmen—noblemen, statesmen, architects, artists, ecclesiologists—were moved, and others spontaneously came forward, to honour the memory of Augustus Welby Pugin for services rendered to art generally and especially for services in the promotion of the true principles of Mediæval Architecture, and a studentship was founded to be the means of promoting the principles he ably advocated and applied. Welby Pugin's name had been familiar upwards of five-and-twenty years. The clever little schoolboy growing up, and in time incredibly short, had developed exceptional abilities, and soon in early manhood's years became an influence through his writing and executed work inseparable from the art history of the mid-nineteenth century, albeit he passed away in his fortieth year in 1852. Thus he attained in years an age short of that accounted the prime of life, but the medical men around him during his last illness said he had worked a hundred years in forty.

Pugin was born in Store Street, Bedford Square, 1st March, 1812. The date when he left Christ's

Hospital is unrecorded. Almost immediately he entered his father's office, where he learnt perspective, acquired some useful knowledge and amused his fellow-pupils with his humorous drawings and caricatures. He was seldom without a pencil in his hand, and though he rendered in the office little assistance in mere mechanical drawing from given dimensions, he delighted in sketching from nature or in availing himself of opportunities of drawing in Westminster Abbey. To his mother he often would say: "My own dear mother, how happy I am! Nobody can be happier than I." His father was engaged upon a work which should illustrate the buildings of Paris, and he was taken to that city with some of the pupils for the purpose of obtaining sketches; the finished book was called by his father "Augustus's work," for the boy did more than three-parts of it. Early in 1826 Welby or Augustus Welby, the Younger Pugin—so distinguished from his father, Augustus, the Elder Pugin—began closely to study castellated buildings. He was now fourteen years of age, and familiar with the Tower of London. Gundulph's other work, the Castle of Rochester, was little known and unexplored, and he set out with Benjamin Ferrey to study it. At considerable risk he explored the well and huge trenches made at the base of the keep walls that he might ascertain the depth and nature of their foundations. Besides sketching every part of the castle he prepared careful measured drawings showing it completely restored. The following year he accompanied his father on a professional tour in France, and as he could speak French fluently and sketched well he was of great assistance to him. He was taken ill through overwork in Paris while drawing in the Cathedral of Notre-Dame. Architects at this time were but superficially acquainted with Gothic work; of the spirit they had little conception, and they were hopelessly ignorant of the detail. The Elder Pugin, aided by his pupils, had long been engaged in delineating mediæval buildings and their details in a practical manner, work hitherto unattempted seriously. The *Specimens in England* was published in 1821-2, the *Specimens of Anglo-Norman* in 1826. His superior knowledge became generally recognised; so much so that architects regularly sought his aid, and really their Gothic buildings were designed almost entirely and wholly detailed by him, again with the help of his son and pupils.

Welby Pugin received his first commission from a firm of celebrated goldsmiths, one of whom noticed the boy copying prints of Albert Dürer and Israel Silvester in the British Museum, and much beautiful plate was made in the old manner from his designs. Another firm employed him to design the important furniture for Windsor Castle. He was yet a boy of fifteen years or little more when he discovered great improvements could be made in theatrical scenery, and learnt the art of distemper painting on canvas. Having cultivated a taste for stage machinery and scenic representations he applied himself closely to their study. At much expense he converted the upper floor of his father's house in Great Russell Street into a model theatre, designed and painted beautiful scenery, and contrived mechanism for surprising changes. The manager of the Italian Opera commissioned him to design all the scenery for the new ballet opera of "Kenilworth," brought out in the season of 1831. With great originality and novel improvements in mechanism he achieved great success. He also rearranged the stage at Drury Lane.

A change came over him, and he made up his mind to go to sea. First a small boat was kept for pleasure; subsequently he successively commanded a smack and a schooner. Amongst the merchandise were brought back antiquities he had purchased in old stores in Holland and Flanders for his private museum already started. Wrecked on the Scotch coast in 1830, he and his men all but perished. Gillispie Graham of Edinburgh befriended him, and extracted a promise that he would give up the sea-faring life and return to his profession.

Such were his intimate acquaintance with mediæval work and his power of rapid draughtsmanship that many leading architects now placed sketches with him for accurate details while he continued to live with his parents. Further to assist, as already he had taught carvers the Gothic manner, he rented extensive premises, and undertook to supply either in wood or stone ornamental portions of buildings which could be executed and afterwards fixed. A great deal of excellent detail was supplied,

but lack of business training led to financial embarrassment. His good father was greatly distressed by a message announcing that his son was seized for rent and placed in a spunging-house. Finally the liabilities were discharged by Miss Selina Welby, his aunt, and young Pugin resolved to abandon business and devote his full energies to his profession. In this year, 1831, he started married life in his father's house, but the year following his wife died and left him with an infant daughter. Grief affected his health for some months while residing temporarily with his mother at Christchurch, Hants, probably to be with comforting friends, the Ferreys. He next went to live in Salisbury, where he copied illuminations of ancient missals and service books in the Cathedral Library, and made exhaustive sketches of the Cathedral. He was busied in this way when his father died; four months afterwards he lost his mother, in April, 1833. In that year, when he came of age and married his second wife, to be near his aunt and that he might sail his yacht for pleasure and health he moved to Ramsgate. Thence a tour was made in the West of England to visit cathedrals and buildings yet unknown to him. With Wells Cathedral he was enchanted. Exeter, Taunton, Bristol, Chepstow, Tintern, Hereford, Malvern, were places included in the itinerary. Then he visited Worcester, Lichfield and Oxford, where he was much delighted with the restoration of Magdalen College Chapel by Mr. Cottingham. His intimate friend Mr. Osmond of Salisbury received most interesting descriptive letters with marginal sketches. In 1834 he was upon another tour, and wrote from Ely expecting to be in Ramsgate in less than two weeks, and afterwards to have a nine months' travel in Normandy and the Low Countries to collect originals and sketches. "I have already completed three books," he said, "and have another in hand to be completed when I return to Ramsgate." And again, "I am very happy to inform you that the fourth and last number of my work will be shortly published, and that it is meeting with the greatest success. I shall have several new books to show you when I come down, for I work without ceasing, and trust I continue to improve." *Designs of Gothic Furniture*, published in 1835, was a marked success. *Designs for Gold and Silver Work*, *Designs for Iron and Brass Work* followed, as well as *Ancient Timber Houses*, and the second volume of a work commenced by his father, *Examples in England*, all in 1836. Besides, *The Vicar's Close, Wells*, was published by T. Larkins Walker, with plates drawn from Welby Pugin's sketches and measurements.

His first tilt with prevailing architecture was also published in 1836, under the title *Contrasts; or a Parallel between the Architecture of the Fifteenth and Nineteenth Centuries*. This work surprised by its originality and earnestness, and although the method adopted by its author was adversely criticised, the sentiments eventually won.

"The Contrasts themselves consisted of twelve pages of illustrations. On each was depicted, side by side, a type of building or architectural feature used for a particular purpose belonging to the Middle Ages, and one serving a similar purpose in Pugin's day. The former was taken from a specimen altogether favourable, and was idealised, while the latter can hardly be described as less than a *travestie* of existing work. In this way a strong contrast was obtained. Thus we have contrasted parish churches, one being the glorious Gothic church of St. Mary Redcliffe, at Bristol—perhaps the finest parish church in England; and opposite, the church in Langham Place, London, with its round portico, surmounted by a balustrade. St. George's, Windsor, with the ministers clad in mediæval vestments at the altar, is then contrasted with the picture of the Chapel Royal at Brighton, with the preacher in the pulpit, and the royal party in the gallery opposite, looking entirely like a large box in a theatre. . . .

"As no publisher was willing to bring out the book, Pugin determined, with characteristic vigour, to take all the risks himself, and had it printed at his own expense. . . . He lost a considerable sum; but the book made his reputation. Notwithstanding his attack on the Establishment, the press and the public appreciated his earnestness and accepted many of his conclusions. People did not, indeed, accept his theories that everything debased was due to Protestantism, and, not without justice, pointed to the fact that in countries such as, for example, France, which had remained Catholic,

the decadence of art was no less, if indeed it was not much greater, than in Protestant England."

This foregoing is an extract from Monsignor Ward's interesting *Sequel to Catholic Emancipation* (Longmans, 1915), in the first volume of which the author devotes two chapters to Pugin, who was received into the Roman Communion in 1834, and who "had a large share of influence in the history of Catholics of the time." Pugin's connection with influential or prominent Roman Catholics, devoted toil in preparations for opening ceremonies of new churches, attempts to restore old English vestments, aspirations in regard to reform of Church music, are amongst subjects touched upon in this work. Considerably more than one-half the chapters is devoted to polemical discourse from his works, details of the revival of the Cistercian rule, and like matters important in the *Sequel* narrative.

Pugin's *Contrasts* cleverly depicted types of differences. Some of his original sketches, manuscript and other illustrations added to a later edition are bound in a copy preserved in the British Museum library. The sketches which illustrate spiritless building of his time historically are correct. His representations recall want of artistic instinct and understanding. They recall the meagre rendering of Classic architecture and deplorable attempts to copy Gothic. Contentious matter of his writing could be left unread. He shows, for instance, side by side a mediæval conduit and the erection over a London pump in his day. He contrasts a poor-house of his time with a mediæval hospital. Wherein the sketches either of St. George's Chapel, Windsor, or of the Chapel Royal in Brighton are incorrect it is not quite easy to see. Had he set opposite Nash's church of Langham Place a mediæval church of comparative cost, the difference still would have been striking. He expressed a hope that it would not be imagined he acted from private feelings towards those modern architects whose works he placed in comparison with similar edifices of a more ancient period. Allowance can be made for comparative youth, yet in sketches, not here noticed, thrusts at the Established Church following submission to another obedience were scarcely in the best possible taste. The theory that everything debased was due to Protestantism was modified in his preface to the second edition of 1841. He admitted he was wrong in treating Protestantism as a primary cause instead of being the effect of a more powerful agency. Earnest in revolt against whatever was commonplace, barren, or unsatisfactory he unhesitatingly depicted and censured what he considered wrong in his own Communion. He showed the altar of a Roman chapel in a version of Classic then favoured, still to be seen in some parts of England and in Ireland, contrasted with a reasonable, if somewhat ornate, altar in a mediæval church. He likewise illustrated an Anglican communion table in a neglected chancel, a not uncommon sight. The Classic setting indubitably is travestied, bringing to mind a similar tendency in the writings of Charles Dickens when his feelings were aroused. Common ground was found in the want of reverence for works of the past, those of the English heritage especially. Speaking of ancient churches in England, he much questioned the probability of finding sufficient numbers of Roman Catholics in any one place who would understand much better than their possessors the real use of these vast piles, which he supposed "would be condemned as inconvenient and uncomfortable, and by no means comparable to the new galleried assembly rooms used for Catholic worship at the present day, and which have even been built under the very walls of our venerable Cathedrals." He sternly denounced the neglect and decay and destruction of English Ecclesiastical buildings. He came to a conclusion that the architecture of English churches would have fared little better under a Roman hierarchy. He cited Montalembert's descriptions of barbarities in France published after 1836, and confirmed the truth of many by actual observation. Architecture, he complained, was ruled by whim and caprice, hence the erection of Swiss cottages in a flat country, Italian villas in the coldest situations, a Turkish krenlin for a royal residence, Greek temples in crowded lanes, and Egyptian auction-rooms. The potent influence of these and later exertions directing and strengthening rectitude of aim assimilated with labours of others high-minded, others, not only in the sphere of art, who wanted to get at the truth of things though in all matters unable to see eye to eye with Pugin.



From the time of the great output of publications in 1836, when he was twenty-four years of age, his course as a practical architect commenced, and John Talbot, sixteenth Earl of Shrewsbury, with whom he had been acquainted since 1832, became his close friend and patron. Meanwhile he had built himself, at Alderbury, outside Salisbury, a house in the style of the fifteenth century, which he called St. Marie's Grange. His practice rapidly increased, but it was not until he sold the house in 1841, and after temporarily residing in Cheyne Walk, Chelsea, that he settled in Ramsgate, where he built another house for himself, and erected a church at his own expense in close proximity. As money could be spared, so the church progressed. On the land and church and fittings no less a sum than £15,000 was expended.

Throughout his career, until near the close of life, he worked unassisted from early morning until late at night, and conducted his own correspondence. When urged to employ a clerk he answered: "A clerk, my dear sir?—a clerk, I never employ one; I should kill him in a week." Of his restorations mention may be made of Grace Dieu Manor and St. Mary's, Beverley, but it is difficult to indicate with brevity the amount of work executed from his designs. A bare enumeration of the buildings, colleges and community-houses, but chiefly churches for his own Communion, in Ireland as well as in England, some churches for Anglicans, and large country mansions, produces an astonishing list. For many other churches he designed fittings, glass, decorations, sacred vessels, hangings and vestments. A list of these it would be wellnigh impossible to compile. The habit of literary work and illustrating was strong upon him; it may have been that he sought in it welcome relaxation. Generally he had a book or pamphlet under way, and then he seems to have cruised in his yacht, sometimes for days together. For the multitude of illustrations he etched all the copper plates, many even while cruising; the motion of the sea made no difference to him.

Beyond exertions single-handed in designing and drawing and superintending all his buildings and fittings and decorations, another and gigantic task he performed added greatly to his fame. He submitted no design for the Houses of Parliament himself, although he made all the drawings for Gillispie Graham, and the composition to some extent was his. Asked why he had not competed himself for the prize, he candidly acknowledged: "Barry's grand plan is immeasurably superior to any that I could at the time have produced; and had it been otherwise, the Commissioners would have killed me in a twelvemonth. No, sir, Barry, after all, is 'the right man in the right place'; what more could we wish?" After the premium was awarded in February, 1836, the work of detailing for Barry commenced to make demands upon his time and powers. Barry was forty-one years of age, and Pugin was then approaching his twenty-fifth year. Acknowledging the receipt of drawings of the House of Lords and the King's Stairs, 22nd October, 1836, Barry could but wonder that Pugin had accomplished so much in the time, whatever that might have been. "I am not much surprised to hear that your health suffers from excess of application," he added. "Do not, however, I beseech you, carry too great a press of sail, but take in a reef or two if necessary in due time." The river wall was begun the next year, the first stone of the building was laid in April, 1840; in 1849 the House of Lords was used, and the Houses were formally opened in 1852. Barry frequently visited him in Salisbury, and Pugin devoted part of his time and talents to this vast undertaking for many years. He was on the road which would enable him to get carried out such variety of work in the style of the great building when he was officially entrusted with internal fittings, furniture, decoration, and encaustic floors.

While educating himself Pugin had educated others. The work of training carvers early in his career and the business venture have been already noticed. As wants arose for work of all sorts to be supplied for his buildings firms were approached to assist him in getting it done. Tradition points out a room at Oscott where on Saturday afternoons he instructed craftsmen from Hardman's, of Birmingham. By associating himself with Herbert Minton, of Stoke-upon-Trent, the lost art of making encaustic tiles was recovered. Bands of workmen were gradually trained to interpret his sketches, drawings and cartoons, with guidance and direction from him at frequent intervals. Had it

been otherwise he would have been unable to complete his buildings, neither would the Palace of Westminster have been finished in the limited time. Nor could have been brought together at the Great Exhibition of 1851 so much work in the mediæval manner, altars, shrines, tapestries, painted windows, sacred vessels, metal-work, and other ecclesiastical fittings, and vestments, besides beautiful wrought gold and silver jewellery, entirely executed from his designs under his personal direction. To Bruce Allen he wrote: "I have been all my life instructing men," adding, peevishly, it must be admitted, "while others profited by the result of my labours." But the letter from which the extract is taken was written when in very bad health, six months before his death in 1852. He had previously written: "After three centuries of neglect, and the loss of the ancient traditions, and of the very means employed by the old artists, it was no easy matter to reproduce their skillful works in all their variety. A few years ago it was impossible to procure the commonest articles of church furniture in any but the most debased style—not a carver in wood or stone, and in metalwork such was the difficulty of procuring operatives that I was compelled to employ an old German who made jelly moulds for pastry-cooks as the only person who understood beating up copper to the old forms." . . . "I am quite willing to admit that many of the new churches that have been erected on the old principle are full of defects, but in reviving a long-lost art this was unavoidable."

Generally Pugin's buildings proclaim the fact that he was hampered by lack of funds. St. George's, Southwark, cries out for a facing nobler than brick. The interior is very striking, and from more than one point of view, despite loss of height enforced by severe cutting down. For St. Giles's Church at Cheadle in Staffordshire he appears to have had money unlimited, though it would have been of great advantage had this liberality been foreseen. The church, with spire, lychgates, boundaries, and churchyard cross, all built of red sandstone and the required oak timber from the Earl of Shrewsbury's estate, the interior throughout most lavishly furnished and rich in colour, Pugin himself at one time thought almost faultless. A few years afterwards Lord Shrewsbury testified that he abused it as much as everything else he had done. With the adjacent community-house Lord Shrewsbury spent upon it £100,000. An outlay of £5,000 was suggested for the church when the work commenced. Exemplifying the recovery by one man unaided of so much of the spirit and significance of a mediæval church, the aim Pugin frankly had in view, it is a building of singular interest. The town possesses but one or two timber-and-plaster houses, of the market cross merely the platform and steps, and a parish church that has been rebuilt.

Pugin is sometimes adversely criticised because it is supposed that he might have spent more money upon the structure and less upon the interior of churches. The fact that interior decoration and elaborate fittings often were gifts of generous persons who left the work to his judgment is generally overlooked. Almost at the end of his life he wrote: "In most cases churches are commenced on a cheap principle, and when carried up and too late, some persons are anxious to improve the effect, and then gold-leaf and colour are introduced to supply that richness which would have been far better produced in carved stone, and, if originally designed, at much the same cost." The arrangement of many of his churches has been interfered with. Features have been moved and refixed in other positions. Inappropriate fittings and decorations were added even in his lifetime. The brass lectern in St. George's, Southwark, is an example of beautiful work that he designed and had carried out in a worthy manner.

The sincerity of his views, which stirred people to think seriously, cannot be in doubt—"when luxury is everywhere on the increase, and means and money more plentiful than ever, to see the paltry buildings erected everywhere for religious worship, and the neglected state of the ancient churches, it argues a total want of religious zeal, and a tepidity towards the glory of Divine worship, as disgraceful to the nation as it must be offensive to the Almighty." Quite early his indignation was aroused not only by the wanton havoc in Salisbury Cathedral under the plausible guise of improvements, and by Wyatt's ignorant destruction in the cathedral churches of Hereford and Lichfield, but on contemplating effects

of long neglect in Oxford. In no less degree was he horrified by what he saw at Malvern; "two hodfulls of mortar," he says, "got to repair the church, and the remainder of money that had been raised expended in putting the arms of subscribers in stained glass in a window of which the very mullions were rotten and falling."

Naturally he shrank from Brummagem "Gothic" and pointed to household articles and wall papers absurdly designed. He also censured "extravagant and ugly draperies, useless as protection from cold, depositories of thick layers of dust, and in London not infrequently the strongholds of vermin." The rational design and use of fringe he easily discoursed upon.

He made the acquaintance of Oscott College on the introduction of Lord Shrewsbury in 1837. In this year *Contrasts* had been read in the refectory during dinner. Almost at once considerable work was carried out at the college and chapel from his designs. "Pugin's nightcap" is the name given to a turret he added to the tower. From 1838 until 1844 he held the title of Professor of Architecture and Ecclesiastical Antiquities. A room in which he lectured still bears the inscription "Architectura." Objects of antiquity were arranged under his supervision in a museum. His light-hearted manner, his loud voice giving directions, and ringing laugh often heard, are recalled in reminiscences contributed to *The Oscottian* by one who knew him. This friend described him as rather below ordinary stature, with thick-set figure, long straight black hair, and an eye that took in everything. In those days the style of his dress inclined to that of a dissenting minister of the time with a touch of the sailor—wide-skirted black dress-coat, loose trousers, shapeless shoes with strings carelessly tied, and a low-crowned battered hat. He travelled without luggage, but had a cloak furnished with many and capacious pockets for stowing away his goods and chattels. A course of lectures he commenced in January, 1838, greatly influenced superiors and students. The lectures were published in book form in 1841 under the well-known title, *The True Principles of Christian or Pointed Architecture*. Masterly analysis enabled him to enunciate incontrovertible conclusions, elemental truths. At the same time he pressed his conviction that as Classic art logically is Pagan, "Christian thought in Pagan costume is a discord in architecture and art."

To understand something of his antipathy to Classic art allowance must be made for what he saw around him: in his own Communion in England and in Ireland persistent preference for chapels in late Italian style, planned not unlike assembly rooms, with vulgar internal display, tawdry ornaments, artificial flowers, and cheap plaster figures; in the Establishment the erection of churches resembling Greek temples with like disregard of the tradition he so much revered: in fact, and as it appeared to him, entire want of propriety. He looked for Christian emblems and badges and saw those of pagan significance. In vain he sought plans commensurate with those of a Gothic church. Ecclesiology was unfamiliar ground. Guidance was sadly needed. With an ardent desire to build a church in every respect worthy, Pusey, in 1843, employed an architect for the new church of St. Saviour, Leeds. But Pusey was called upon and perplexed to answer and decide questions which were not much in his way. What should be the material of the reredos—wood or stone? What was to be the place and size of the porch?—what the position of the organ? How were the angels in the Ascension in the painted glass to be robed? What was to be the colour and the pattern of the altar cloth? What designs were to be adopted for the needlework on the pulpit, faldstool and credence? (*Life of Edward Bouverie Pusey*, H. P. Liddon.) Pugin would have asked no such questions in his earliest years. If necessary he would have made the designs on the spot without a moment's hesitation. He would have held to the ancient form and arrangement according to the principles and formularies of the Anglican church. Such a building undoubtedly Pusey wanted; he had decided upon the Gothic style. Pugin would have shown "the Anglican church requires bell-towers, spires, naves, chancels, screens, fonts, altars, sacred symbols and ornaments. I will ask whether the types of these are to be found in the ancient pointed churches of England, or in the classic temples of antiquity." . . . "It is the devotion, majesty, and repose of Christian art for which we are contending;—it is not a style but a principle," he would have said of sculpture and painting.

With superb illustrations in colour and many beautiful woodcuts, his great work, *A Glossary of Ecclesiastical Ornament and Costume*, appeared in 1844. The text consists of extracts from the works of Durandus and others translated by Bernard Smith, of Oscott College. The joint translation of the First Book of *The Rationale* by John Mason Neale and Benjamin Webb, with their *Introductory Essay*, had been published the previous year. Dr. Daniel Rock had already given the world *Hierurgia*. These with Pugin's illustrated work made a notable trio significant of earnest aspirations animating many Englishmen of the time. Pugin's book also stimulated a revival of polychromatic decoration. It may truly be said that this was one of his works from which great benefit has been reaped. Whatever is due to those who now may be held authorities, they owe much to Pugin's original research and to his splendid explanatory illustrations.

Both Neale and Webb were founders of the Cambridge Camden Ecclesiological Society, to the labours of which Pugin, in *Contrasts*, paid a high tribute of respect and gratitude. Webb knew Pugin intimately and said of him that "his knowledge of Third Pointed detail was unrivalled." Dr. Rock and Pugin were brought together at Alton, Lord Shrewsbury's seat in Staffordshire, to which Pugin made extensive additions with the towers that gave it its later name.

The friendship with Webb may be said to have put Pugin in touch with Cambridge; in all probability Neale and others were amongst his friends. At Oxford his opinions were held in high esteem. He was acquainted with the Tractarians, leading members of the Party corresponded with him, and in company with Wiseman he was blamed for tenderness and kindness to them. John Rouse Bloxham, the historian of Magdalen College, brother of Matthew Bloxham, and sometime with Newman at Littlemore, was one of his most intimate friends. His only work in Oxford was the gateway of Magdalen College. The design for Balliol College Chapel and buildings is said to have been unusually fine; although it was approved, the then Master refused to sanction the employment of a Roman Catholic architect.

Two other works he published place him high amongst authorities on mediæval art. First, *Floriated Ornament*, 1849, a very beautiful book of twenty-seven sheets of consummate little designs, intended chiefly for stencilling, and other sheets of old examples from East Anglia, all printed in colour, the nomenclature taken from a very curious and beautiful botanical work, *Tabernæ montanus eicones Planatarum*, Francfort, 1590. Ancient examples instanced are those in the churches of Randworth, Hunstanton, Trunch, Southwold, Blythburgh, and Long Melford. The objects in view were the leading of designers back to first principles, and assistance in removing a reproach of servile imitation of old designs. Convinced that the finest foliage work in Gothic buildings approximates closely to nature, and remarking upon the advantage of important botanical discoveries, he advocated the study of plants whereby by adaptation and disposition designs new in form and beautiful would be evolved. Rightly he urged that the constant reproduction of old patterns without reference to the natural type leads to debased forms and spiritless outline, in the end to a mere caricature.

*A Treatise on Chancel Screens and Rood Lofts*, with drawings of ancient screens of every kind, appeared in 1851, his last work, and a valuable treatise, the result of much study and research, containing, however, severe strictures upon disregard of traditional arrangement. Four sketches with a definite purpose are strikingly penned—"the Calvinist Ambonoclast," picturing old London and its ancient churches, the most powerful of all, carries the reader right on to the conclusion with a vivid narrative of fanatical destruction.

The book was published at the time of the Rood Screen Controversy amongst Romans in England, to which the erection of the screen and rood at St. George's Cathedral, Southwark, gave rise. Pugin is conspicuous throughout a chapter Monsignor Ward gives to the subject in his second volume. He had reigned supreme over the destinies of the architecture of his Church, but eventually divided it into two parties over the very question of the screen which, as characteristically Catholic, he considered essential. "The screens once gone," he said, "the chancels will follow, aisles, chapels, apse, all, and



the Cathedral sinks into an Assembly-room." The rood screen is still a matter of controversy ; it seems that one of the strongest arguments against erecting a screen at all is that experience shows that sooner or later someone will pull it down ; and, Monsignor Ward adds, some of Pugin's best screens have gone many years ago. His differences with Oratorians figure largely ; they fell out completely with him in the end when he resolutely refused to give way to their wish for a building designed in the style of Rome. But Newman wrote : " Mr. Pugin is a man of genius ; I have the greatest admiration for his talents, and willingly acknowledge that Catholics owe him a great debt for what he has done in the revival of Gothic amongst us. . . . Now for Oratorians. . . . We do not want a cloister or Chapter Room, but an Oratory. I, for one, believe that Gothic can be adapted, developed into the requisitions of an Oratory. Mr. Pugin does not : he implied in conversation with me in Rome that he would as soon build a Mechanics' Institute as an Oratory." Pugin was at this time nearing the close of his career. Although as anxious for the welfare of working men as Ruskin who followed him, in his view mechanics' institutes were " a mere device of the day to poison the minds of the operatives with infidel and radical doctrines ; the Church," as he put it, " is the true mechanics' institute, the oldest and the best. She was the great and never failing school in which all the great artists of the days of faith were formed." Ruskin, on the other hand, lectured and helped at the Working Men's College. Here he encouraged study of natural plants much as Pugin had advocated. In other respects unconsciously he followed a track Pugin made, and after 1875 it was rumoured that he inclined to the Roman Church. Probably he lived to regret the attack upon Pugin in an Appendix to *Stones of Venice*, which thoughtful people perceived betrayed prejudice against Pugin's religious belief. It must be noted, although Pugin was then at rest, that Ruskin before delivering his inaugural address at Kensington Museum in 1858 thanked the chairman, Professor Cockerell, for his support on the occasion, and asked pardon for any hasty expressions in his writings which might have seemed discourteous towards him or other architects whose general opinions were opposed to his. Whatever opinion may be formed of Ruskin's lapses, there can be no room for doubting that Pugin deliberately chose certain terms and these he employed without hesitation. Newman clearly saw a consequence. " It Mr. Pugin persists, as I cannot hope he will not, in loading with bad names the admirers of Italian architecture, he is going the very way to increase their number." And yet Pugin's power of discrimination was well exercised. He ably drew the distinction between constructed ornament and ornamented construction. By this same token we know Pugin. But he is identified also with his generic term " Pagan " freely applied to comprehend all work other than Gothic. The admirers he labelled accordingly, an inveterate habit, as Newman well knew. Mr. Wilfrid Ward relates that he naturally looked on with suspicion and anxiety when Wiseman arrived at Oscott. A man who had lived in basilicas for twenty-two years could scarcely be free from Paganism. (*Life and Times of Cardinal Wiseman*.) Possibly Pugin would have been influenced by such an Essay as that of George Gilbert Scott the younger (1871), and by study of *The Apocalypse*, unconnected with prophetic and spiritual interpretation, he might have discovered a Christian basilica idealized.

Sorrow had come into his life on the death of his second wife, and then a sense of desolation. Several trials followed. In two instances engagements were broken off after he had formed deep attachments. He visited Italy for the first time in 1847, where he was dissatisfied with everything Classic ; but Gothic work, especially in Northern Italy, gave him pleasant surprises. In 1848, having remained a widower for five years, he married Miss Knill in St. George's Cathedral, which had recently been opened. In less than four years sad illness overtook him, his mind became unbinged, and he died at Ramsgate on September 14th, 1852. Within a few miles Arthur Wellesley, Duke of Wellington, died the same day. By his three wives Pugin left eight children. The British Government rightly recognised his services to the nation and placed his widow on the Civil List.

Pugin's knowledge of mediæval buildings of all kinds in England was extraordinary. Acquaintance with them commenced as a boy in company with his father. By 1837 he had visited every cathedral

establishment, and not in a casual manner. He endeavoured to stir up authorities to a sense of responsibility by calling attention to the lamentable state of decay and neglect of the cathedral churches of Durham, Ely and Carlisle; the abbey churches of Westminster and Tewkesbury; the collegiate church of Selby, remarking that the great tithes were in the possession of a Catholic gentleman; and amongst a host of others the parish church of Cromer and nearly all the fine churches of the Norfolk coast. His studies, however, were not confined to ecclesiastical buildings. Observation led him to remark that in some rural districts where workmen had not been influenced by modern ideas, barns, sheds and like structures, "till very lately," were built and framed on the true old principles with braces, knees, and the high pitch.

He made numerous visits to the Continent, some of short duration, others prolonged tours. In one of his letters, about the year 1833, he wrote: "I expect to sail next Thursday for France, and if the wind proves fair I shall soon be up to my ears in dilapidated chateaux, ruined abbeys, ancient libraries, venerable cathedrals, ancient towers, and splendid remains of every description of the middle ages." That he made good use of museums and picture galleries is apparent from photographs of his masterly sketches published by S. Ayling, bound in book form. His handling of subjects is remarkable, exquisitely delicate, as for example in sketches of reliquaries from the Treasury of St. Stephen, Vienna, and figures from the west front of Amiens Cathedral, and, as in interior views of the Dom at Ulm, with powerfully represented chiaroscuro. Some of the sketches are dated—1832-3 Bruges, 1837 Evreux, 1844 Cologne. In 1840 he travelled to Basle in a dreadful thunderstorm. "Those who had any luggage got it soaked," he wrote; "thanks to my large pockets and mackintosh I escaped dry. It is quite delightful to travel without encumbrances. I care nothing for custom houses and baggage officers. I have everything about me, and cannot leave anything—it is the only way to travel with comfort." Whenever he moved about the country in England he requisitioned a gig so that he might be independent and stop to examine every old church that he came across on the way. He delighted in country scenery, had an excellent eye for colour, and was a good landscape artist. Herein affinity with his friend Clarkson Stanfield is discovered. The two men had much in common. Both were devout members of the same church, each inherited a taste for drawing; they were blessed with great energy, in scene-painting had achieved success, and they were equally lovers of the sea. A difference in age of twenty years—the younger man was Pugin—counted as nothing.

Amongst other numerous friends Stanfield counted Professor Cockerell, a brother Academician and a near neighbour in Hampstead, to whom he was anxious to introduce Pugin. Having done so one day he left the two in conversation. Afterwards he asked each of them what he thought of the other. Pugin said of the Professor: "The man is a great artist, though I don't believe in the style he works in." . . . "The most earnest and enthusiastic man in his profession, and has the greatest belief in it of anyone I have ever met," was Cockerell's impression of Pugin. More than likely Stanfield was acquainted with a book, *An Apology for the Revival of Christian Architecture*, Pugin published in 1843. The preface, with no less violence of expression than daring, attacked the Royal Academy for permitting the Professor of Architecture "to poison the minds of the students by propagating his erroneous opinions of Christian architecture." Pugin also condemned as unsuitable the Professor's buildings for the University of Oxford. The Professor was Pugin's senior by twenty-four years, a man of immense goodness of heart like Pugin himself, but with broader sympathies and a greater man. He deplored no less than Pugin the long severance of religion from the fine arts. Appreciation of mediæval art led him to make a particular study of sculpture at Wells, Lincoln, and other cathedrals, though, unlike Pugin, he is distinguished also for sympathy and profound acquaintance with art of other forms. In method of work he was the very opposite of Pugin. His designs were made and considered in little studies softly pencilled, often not so much in outline as in shading. They were developed with much patience. In using the pencil, the studies seem to tell one, Cockerell felt the reality of his conception as a sculptor modelling material. Pugin, on the other hand, drew his designs rapidly, and never

designed to revise. The design was in his brain distinct ; without hesitation he pencilled or penned it in, and he never rubbed out or altered. Reconsideration in some instances would have resulted in work of higher order, as, for example, descending to detail, buttresses and pinnacles at his Southwark Cathedral seem to witness. He generously observed that other men had surpassed him in their work after he had given the key to the use of knowledge which in theory they already possessed. He had powers sufficient but attempted too much. Time and patience were needed.

The drawings from his hand in the R.I.B.A. collection are eighteen small and slight working drawings, including a design for a font at Manchester, of which a perspective view makes the nineteenth sheet. A canopy with Madonna, dated 1845, is amplified by a note written upon the sheet to Mr. Myers : " I don't think the sketch I sent you for the B. Virgin for Mrs. Petre's altar was late enough in style. I now send you a later one. Of course the whole front will be cut in bas-relief. The carving should be strictly of the same date as the chantry." Another canopy with a statue of Our Lady has a diptych enclosure. Other designs are dated—an altar, 1847 ; a pulpit, 1848. The drawings, for work late in his career, prove that the designs and moulding contours were made in ink with lightning rapidity, the barest rough outline with like rapidity first having been lightly pencilled. The note to Myers is interesting, showing that Pugin knew the man to possess a knowledge of characteristic carving. Myers was a builder he had trained, and whenever possible he employed him. In his turn Myers got together a staff of carvers who understood Pugin's requirements.

Desire to glean information in Salisbury had been gratified on visiting The Hall of John Halle, still used as a showroom of the china-ware business established in Pugin's day. He was greatly interested in the old building and gave advice on the structure, contemporary glass and other features. Obligation to the present manager of the business for two characteristic stories must be acknowledged. To commence the coat-of-arms upon the end wall of the hall Pugin rose exceptionally early and worked for eight hours without a break until he had completed it in colour with his own hand. The device can be seen in morning light, the light in which it was painted. The other story is connected with St. Marie's Grange, where he used an upper room in a tower having a movable stair, which he drew up. His habit was to work here in seclusion for days together. The simple food of which he partook was brought only to the foot of the stairway.

St. Marie's Grange, on the hillside near Alderbury, can be reached from Salisbury by the Southampton road. It stands on the right hand at the head of a branch road which descends to Longford Castle, skirting a plantation next the Avon, while the main road ascends the hill. Within a garden on the turn of the lower road the house is enduringly built of brick with the features in stone. Monograms formed of dark headers in faces of a tower attract attention. An excursion on foot calls for a rest and it is worth while to descend to a cottage on the right, and afterwards to cross the rapid river here by ferry for the sake of the view of the house, and, in fine weather, for an interesting walk across meadows and past The Moat at Britford back into Salisbury by way of Harnham Bridge. St. Marie's Grange has a garden on the south gently rising from a stretch of meadow almost level with the water. The horizontal line of the long enclosing wall passes a couple of poplars standing in company within the garden. A parallel wall above retains the terrace which carries the house rising square and towering a little beyond. High-pitched roofs, peaks of towers and ornamental weather-vanes group with a bell-turret and tall chimney-stacks. On the east, lofty spreading cedars adjoin the plantation ; a glimpse of distance—the hill brow furnished with firs—appears between the house and stable outbuildings overshadowed by trees on the west. The view is one that Barry, in company with Pugin, probably crossed by ferry to look upon.

The small church of St. Osmund, in Salisbury, stands due east of the cathedral, just without the precinct. A north aisle has been added, and Pugin's plain round columns and simple moulded capitals of the south arcade have been transformed, regrettably, to match the new. Some of his interior fittings remain untouched ; a small coloured Rood and figures are noticeable. The signed small scale

drawings have been recovered for the archives of the mission. They would, as would the drawings in the R.I.B.A. collection, disappoint expectation of finished draughtsmanship ; with figured dimensions they were sufficient without an unnecessary line.

Not unlikely he pondered very early upon the subject of heraldry ; it must have claimed his attention constantly ; the " Classification of Ecclesiastical Ornament " in *The Glossary of Ecclesiastical Ornament* naturally is reminiscent of the subject ; it came before him and sound knowledge was essential when detailing Alton Towers and the Houses of Parliament. His own armorial bearings he proudly used in reasonable fashion. Less informing than his emblazoned wedding card, the armorial bookplate of Gothic design, Franks Collection, is printed in red, and a necessary indication of tincture is overlooked. The full name of his father, writes Monsignor Ward, was Augustus Charles Comte de Pugin, and he came from Freiburg-im-Breisgau. The elder Pugin was born in France, writes Ferrey, and descended from a family of distinction : a nobleman who raised soldiers for the service of Friburg in 1477 was an ancestor. Neither the family nor arms are recorded in published armorials of France or Switzerland. His motto, " En avant," was first suggested to Welby Pugin by the great success of *Gothic Furniture*. The three Christian names, Augustus Welby Northmore, Ferrey relates, appear in the inscription he wrote for the slab placed over his first wife's grave in the Priory Church, Christchurch, Hants, the only instance in which he appears to have used them, and here he also prefixed the French " de " to the surname. The prefix is again revived in the bookplate ; " Augustus de Pugin " is inscribed below the arms.

Throughout life disregard of personal appearance in the matter of dress was one of his characteristics ; what has been called his slovenliness amounted to eccentricity. Ferrey testified that about the period 1839 he was in the habit of wearing a sailor's jacket, loose pilot trousers, jack-boots and a wideawake hat. In one of his letters to Mr. Osmond after his signature he added " Freemason, though not a member of the man-milliners' lodge." The appellation " man-milliner " is generally used in a contemptuous sense, signifying supposed trivial attention either to clothing or apparel such as uniforms or Ecclesiastical vestments. Pugin was not entirely regardless of matters of the kind ; at work in his study he wore a black velvet gown designed by himself ; he vested in cassock and surplice for Prime and Compline in his private chapel. Subsequent letters to Mr. Osmond conclude " Your most sincere friend and fellow-craft," and " Your most sincere friend and fellow-mason." It might be supposed he belonged to the College of Freemasons of the Church ; but reference to the *Laws of the College* show that this curious brotherhood was " founded on Advent Eve in the year of our Lord and Saviour one thousand eight hundred and forty-two." The last of the letters above quoted is dated January, 1834.\* He was interested greatly in the proposal of an earnest clergyman for founding a club to be called " The Old English," and intended to be accommodated in a building of Gothic design, at about what date seems unrecorded.

Three portraits of Welby Pugin at least are extant, and picture him at three periods of life, apparently in his twenties, in his thirties, and towards the close of his career. A lithograph of a crayon drawing from recollection by Joseph Nash shows the young man's self-reliant face, clean-shaven, with much of his father's good looks, and long dark hair curling under at the ends. He wears open coat and waistcoat, and a turn-down soft linen collar with a dark tie or stock wound round the neck below it. The second portrait shows cheeks somewhat fallen in, otherwise features well rounded ; a high brow, and intelligent and kind eyes. The face is happy and winning, suggesting something of the ascetic, as indeed he then was. The cloak is high, and a white collar which shows in front and a little above it helps a first impression that this portrait in the National Portrait Gallery by an artist unknown is that of an ecclesiastic. The third portrait, painted by Herbert, is less attractive. His left hand is upon a parallel rule, an instrument with which he invariably worked in preference to a T-square, and

\* Mr. Osmond was a mason-sculptor. The business under the name survives in Salisbury. Pugin's Letters to Mr. Osmond are stated to be in the Salisbury Public Library.



compasses are held in the right hand. The portrait was photographed by the Arundel Society for the record of the National Portrait Exhibition, 1868. A shaven face and long hair prevail to the last.

Pugin's brusqueness of manner must sometimes have been against him. Yet he endeared himself to all who really knew him, and it is said he was idolised by the workmen and craftsmen with whom he came in contact. When he differed from others he spoke out with directness and honesty. Even to his intimate friend and patron he refused to give way when he felt his own judgment to be best. "My dear Lord Shrewsbury,—I cannot admit that I am to blame respecting the design of the dining-room. Of course I intended to make a fine thing, suitable for the purpose to which it is destined, and not a common room and fit only for a hotel. . . . If I am not enabled to exercise my judgment, and make use of my knowledge and experience, I am reduced to the condition of a mere drawing-clerk to work out what I am ordered, and this I cannot bear; and so far from knocking under, I really must decline undertaking the alterations unless your lordship will consent to its being made worthy of your dignity and residence. . . . And as regards the hall, I have nailed my colours to the mast—a bay window, high open roof, lantern, two good fireplaces, a great sideboard, screen, minstrel gallery—all or none. I will not sell myself to do a wretched thing."

With perfect candour he acknowledged his own shortcomings. "I have perpetrated many of these enormities in the furniture I designed some years ago for Windsor Castle. At that time I had not the least idea of the principles I am now explaining; all my knowledge of pointed architecture was confined to a tolerably good notion of details in the abstract; but these I employed with so little judgment or propriety that although the parts were correct and exceedingly well executed, collectively they appear a complete burlesque of pointed design" (*True Principles*, 1841). "In my own case I can truly state that in buildings which I erected but a short time since I can perceive numerous defects and errors, which I should not now commit; and but a few years ago I perpetrated abominations. Indeed, till I discovered those laws of pointed design which I set forth in my *True Principles*, I had no fixed rules to work upon, and frequently fell into error and extravagance" (*Revival of Christian Architecture*, 1843). "After the most patient investigation I have been compelled to adopt the conclusion that the most fearful acts of destruction and spoliation were committed by men who had not only been educated in the ancient faith, but who were contented externally to profess its doctrines. I had originally fallen into popular errors on these matters in some of my early publications, and it is but an act of justice to affix the odium of the sacrilege on those who are really guilty" (*Treatise on Wood Screens*, 1851).

How this man with a somewhat uncouth exterior, as it seemed to some, could be touched is evident from the breakdown of his effort to respond to Dr. Wiseman's expressed thanks for his exertions especially during the last week of preparation for opening Oscott College in 1841. When the whole company rose to drink his health, after a few broken sentences in reply he sank down on his chair and burst into tears. All who knew him loved him for his very kind spirit. He was the father of the poor in Ramsgate, and unostentatiously relieved without distinction of country or religion. He was always prepared in the roughest weather to push off in his cutter to the rescue of a vessel in distress on the Goodwins, and to those who were in distress he supplied immediate necessities, lodgings and medical aid until they were well. A chest was kept in his hall filled with entire suits of clothes. He gave a Christian grave in his own churchyard to those who died recipients of his bounty, and placed a record above them.

Reminiscences or biographies of notable people as they have come to be written in the last few years occasionally throw a little light upon Pugin's career, and details of personal relics other, for example, than bookplate and drawings might be collected. But for those who wish to become better acquainted with his personality—his buildings they should see—Ferre's *Reminiscences of A. N. Welby Pugin and his Father Augustus Pugin*, is the standard work. Mr. Paul Waterhouse's fine piece of condensed

writing in *The Dictionary of National Biography* is an epitome with a list of other authorities consulted. Another article will be found in *The Catholic Cyclopædia*. Monsignor Ward, in the setting of *The Sequel*, enshrines Pugin's memory in graphic history of the Church of which he was a devoted son.

\* \* \* Since the foregoing was written, over two years ago, my attention has been drawn to articles on Pugin in some early issues of *The Architectural Review*.—H. S.

## PROPOSED NATIONAL WAR MEMORIAL AT WESTMINSTER ABBEY.

By WILLIAM WOODWARD [F.].

THE JOURNAL of the Institute has recently referred to suggestions to provide a fitting and worthy memorial to the brave heroes, men and women, who have given up their lives for their country's safety and honour. Some of these suggestions, good as they are, are impracticable by reason of great interference with existing property, and of enormous cost in execution. The scheme which is outlined on the two plans submitted herewith is thoroughly practical, and involves only the clearance of the site of the houses between the Chapter House and Great College Street, and there is no interference with any structure of architectural or archaeological interest. I have, during the last two years, devoted myself to making a complete set of drawings of the proposed chapel.

The houses in Abingdon Street and Old Palace Yard, the freeholders of which are, for the greater part, the Ecclesiastical Commissioners, approach the termination of their leases. In April, 1917, I wrote to the Secretary of the Ecclesiastical Commissioners informing him that I had heard that the Commissioners were proposing to let the site, and I referred to my scheme to utilise the site for a Public Improvement and a National War Memorial Chapel. He replied that the Commissioners had not under consideration any scheme for the rebuilding of their property, but that it would be a question, mainly, of opportunity when the site should be re-developed. Whatever may be done with regard to my scheme, I sincerely trust that the Ecclesiastical Commissioners will be sufficiently patriotic, and will have due regard to the splendid improvements at this particular spot in Westminster, to dismiss any idea of the erection of some huge block of offices or other commercial building which will neutralise all the benefits which have accrued from clearing away the houses in front of the Chapter House, and the opening up of one of the fine features of that beautiful thirteenth-century building—viz., the Flying Buttresses.

### THE PROPOSED CHAPEL.

It is well known that there is not any more room for memorials in the Abbey itself, and it has been agreed by the authorities that there should be no interference with the present monuments. It has long been felt that some provision should be made for the continuance of these memorials, and the opportunity is

taken to suggest that this national want should be met, and that it should take the form of a Memorial Chapel and Valhalla, a "Palace of Immortality inhabited by the Souls of Heroes slain in Battle." In 1890 and 1891 a "Royal Commission on the present want of space for monuments in Westminster Abbey" sat, decided that a Memorial Chapel for future monuments should be provided, and that it should be erected as an adjunct to the Abbey. The then Archbishop of Canterbury said that it should be a building in the sense "that it should be possible to be used for Services like the rest of the Abbey as any of the Chapels might be."

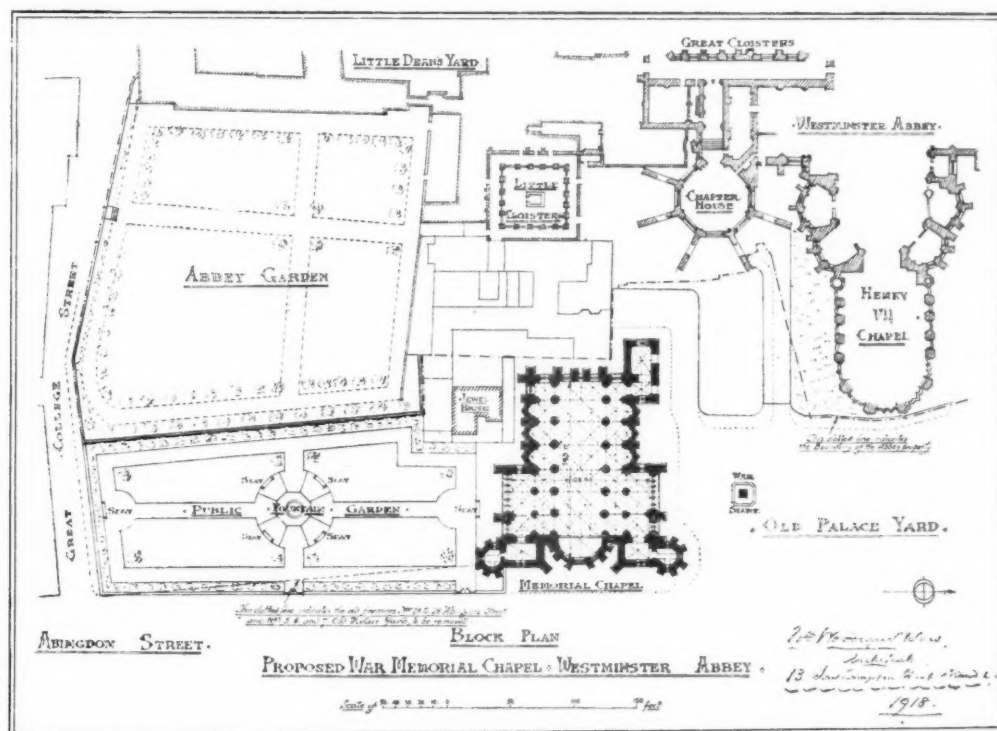
In designing this Memorial Chapel care has been taken not to intrude, in any way, upon the structures of architectural or archaeological interest connected with the Abbey, and the suggested site is entirely outside the boundaries of the Abbey property. The Memorial Chapel would be reached either directly from Abingdon Street, or through the doorway from the Abbey itself in Poets' Corner, and across the lawn in front of the Chapter House. The Chapel would provide for memorials to all the heroes who have fallen in the War—on Sea; on Land; in the Air; not omitting the glorious deeds of the women. Of all the above named, imperishable records should be provided in the form of sculpture, stained glass, mosaic, bronze work, and wood work; and, in addition, the Chapel should provide for solemn Memorial Services, and for quiet prayer and meditation, by the relatives of the fallen. The Chapel would be visited by the many thousands of persons who will pass through the Abbey, as they do now, contemplating those monuments for the continuity of which there is no room in the Abbey itself.

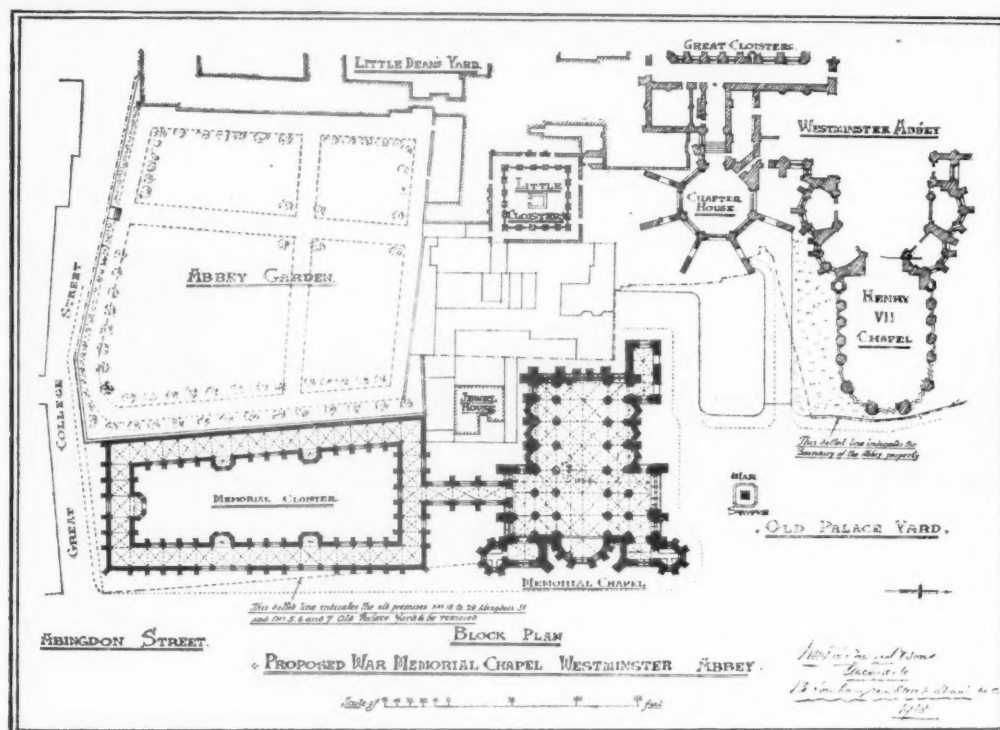
To give some idea of the proposed Chapel it may be stated that the height to the roof is about the same as Henry VII. Chapel; and that its general dimensions may be compared with those of Gloucester Cathedral. Thus the length of the Chapel is 145 feet, Gloucester 174 feet; the width of the nave of the Chapel 37 feet, Gloucester 34 feet; the width of each aisle of the Chapel is 18 feet, Gloucester 15 feet; the total width of the nave and the aisles of the Chapel being 73 feet, Gloucester 64 feet; the height of the nave of the Chapel would be 70 feet, Gloucester 68 feet.

The complete design of the Chapel is shown by the



VIEW OF PROPOSED WAR MEMORIAL CHAPEL, WESTMINSTER ABBEY





accompanying drawings, and I need only say now that the style of architecture is in harmony with the surroundings, with the Houses of Parliament, and with Henry VII. Chapel, the 13th-century Chapter House forming a fitting centre to the later style of Henry VII. Chapel and the Chapel which we have designed.

#### THE PUBLIC IMPROVEMENT.

During the last few years considerable sums of money have been expended in the great improvements which have been made at Millbank in the vicinity of the Victoria Tower, the public gardens between Abingdon Street and the river forming a valuable feature of these improvements. The erection of the proposed Chapel would involve, as I have said, the demolition of the houses Nos. 1 to 29 Abingdon Street and 5, 6 and 7 Old Palace Yard, all houses of little or no architectural interest, but which, at the present moment, constitute an ugly blot at this part of Millbank.

The demolition of these old buildings would open up

a view of the trees in the fine old Abbey Garden at the rear of these houses in Abingdon Street, bringing into view the ancient Abbey wall now hidden away. An additional point of interest would be shown by the opening up of the ancient Jewel House. It is suggested that to the south of the Chapel up to Great College Street, where these old houses terminate, a Public Garden should be formed, and this garden would have a length of about 300 feet and a width of about 130 feet.

Since the above described design was completed a suggestion was made in *The Times* of 16th July 1918 that the site I have indicated for a Public Garden should be covered by a Cloister, or Campo Santo. I think the idea is an admirable one, and I have therefore prepared the alternative plan, which I herewith submit, showing the suggested Campo Santo in lieu of the Public Garden, the other features of my design remaining as before.

9th August 1918.

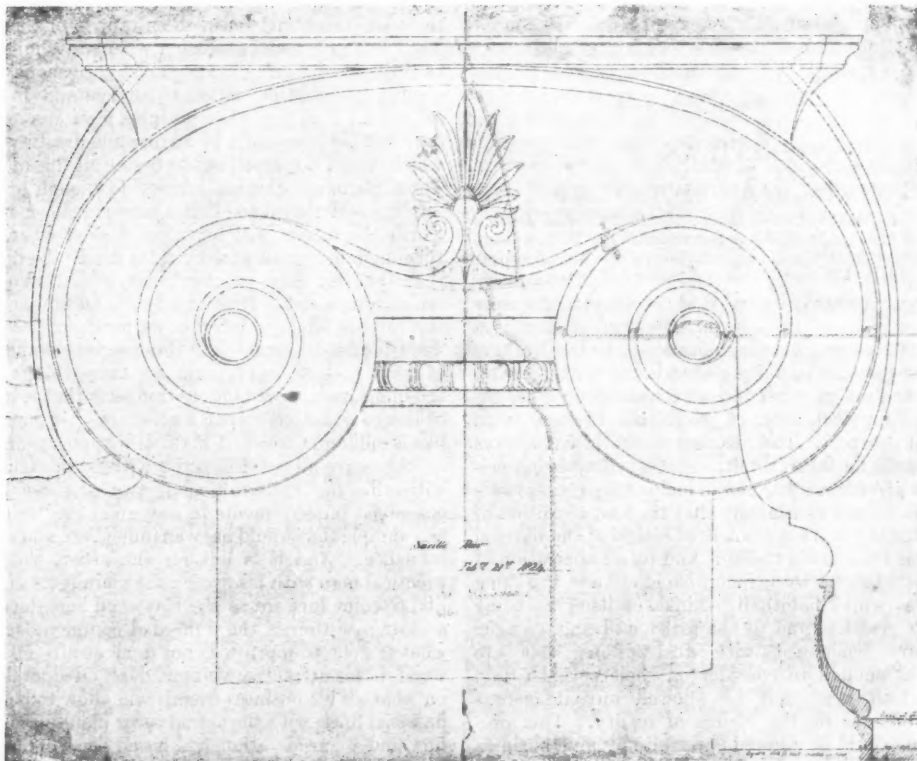


## DESIGN FOR IONIC CAPITAL BY PROFESSOR COCKERELL.

AMONG the drawings bequeathed to the Institute Collection by the late Mr. Phené Spiers is a full-size detail of an Ionic capital, which is obviously based on the famous capital from the interior of the Temple of Apollo Epicurius at Bassæ.

Cockerell was a young man of twenty-three when,

so novel a character, and of such interest, as to demand a detailed description. It is evident that in constructing the details of this order, those considerations of optics and perspective which are so apparent in every part of this elegant work, were here most especially consulted, because, seen from points of view often abrupt and at an acute angle, in this narrow cella, the form of the order would otherwise have failed. We discover, therefore, the sculptor no less than the architect in the design of these capitals, and proof that they



CAPITAL DESIGNED BY COCKERELL.

in company with Baron Haller, Herr Lynck, and Foster, he left Zante in July, 1811, to traverse Elis and part of Arcadia. He mentions the difficulties attending exploration, particularly the presence of lawless bandits, and refers to the fact that a French architect named Bocher, who visited the site from Caritena in 1770, was murdered by the Lallioties. It was left, however, to Cockerell and his party to investigate this work of the architect Ictinus without molestation.

In his description of the particular feature of the interior and its unique treatment Cockerell states: "The Ionic order of the interior presents features of

had been carefully modelled and adjusted to their places before they were ultimately executed in marble.

"The order exhibits the earliest example known to us of an Ionic cap on each face, as also of an abacus placed on the Ionic cap; the only examples of which have hitherto shown paintings on vases. The front and flank volutes will be found to differ both in width and in profile."

Regarding the capital designed by Professor Cockerell in 1829 at his office in Savile Row (see illustration), it is not known with certainty for what

purpose the design was made. It must be considered as an academic essay probably in connexion with the architect's work at the Bank of England. Cockerell's design for the columns at the University Library, Cambridge, in which the capitals follow the lines of the Bassæ example, was not made till 1836; and those at the Taylor and Randolph Buildings, Oxford, were not designed until 1845. In those days architects vied the one with the other to produce a distinctive and rare form of capital for their buildings. This was the case with Soane and Cockerell. At the Bank of England Soane introduced the novel order from Tivoli, and Cockerell employed the rare example from Bassæ for the buildings named above.

A. E. RICHARDSON [F.].

## REVIEWS.

### BIRMINGHAM'S CIVIC NEEDS.

*The Development of Birmingham: An Essay. With Designs and Drawings by William Haywood, F.R.I.B.A., and an Introduction by Neville Chamberlain, J.P. 40. Birmingham, 1918. 15s. and 6/6 net. [Kynoch, Ltd., Birmingham.]*

Among the many lessons that the world might more generously learn from its artists than it does is a vivid realisation of the significance of facts. Nothing is more pathetic in our social ordering than the constant neglect of profound and immediate gain for some chimerical good of which the blessing is in eternal prospect. The business world, intent always on schemes for future profit, becomes strangely insensitive to present results, and in looking for to-morrow's bargain forgets continually that the first condition of vivid life is the wholesome application of the bargain that has been made to-day. And by an aberration of what often seems to be incurable ignorance, this same business world habitually thinks of itself as being sternly practical and of the artist as being a vague visionary concerned with abstractions that are pleasant enough to consider on some seventh day, but which must not be allowed any dangerous encroachment on the claims of reality. This proposition would be allowed cheerfully by nine business men out of ten, and yet it is a wild reversal of the truth. Of all men the artist is, by the very nature of his function, the most practical. While the rest of the world is engaged in tabulating facts he is engaged in realising them, and while other men are timorously hoping that something may be done in fifty years' time—when their posterity will be hoping the same thing—he insists that something can and should be done this morning. His is the single voice proclaiming that life is short, and that for a man to pass from earth having borne no witness for beauty is to betray both himself and his children. He is the only practical man, because he is the man whose purpose is nobly to make the best of this world.

Here, for example, is Mr. Haywood's book. It concerns Birmingham in particular, but the reflections

that it provokes concern any great commercial city in the country. The citizens of Birmingham, even the least sensitive of them, must be aware that their daily environment is a thing that they grow to endure as an unsightly necessity, and they must further be aware that this environment very intimately affects a great part of their few years on earth. And what do they do? Those among them who consciously resent conditions that starve many generous instincts during the hours of their daily occupation, provide for themselves their private corners of retreat where they can satisfy the finer appetites that are not considered in the vast communal business enterprise of their city. They live in a social condition where any quickening of their perception of beauty must correspond with a waning civic pride, since to understand is to be ashamed. And yet what business man among them dare risk his reputation by advocating drastic reforms which would do something to better all this at once? Town planning schemes, admirable enough in themselves, are designed to effect a slow transformation of which the results will begin to be seen when every Birmingham citizen now living is dead. To do more than this, say these practical men, would involve far too serious a risk. Risk of what? Of embarrassing this or that financial interest we must suppose, or of disturbing some established commercial channel. But of what possible importance are these things beside the immeasurably potent environment that is in more or less constant play upon a community of something like a million people? A little wise application would quickly solve all the difficulties without injustice, and with this the undertaking of two or three largely conceived improvements in any great city would set an example that would have an immediate and abiding influence. And it is left for the artist, the really practical man with his eye on the plain facts of man's life, to come forward as Mr. Haywood here does, with a clear assertion of the unheeded commonplace that what is done to-morrow is not done at all. Mr. Haywood, in his attractive volume, deals adequately, and on what all his business friends will allow to be sound financial lines, with the actual town-planning schemes now under consideration, and his advice will doubtless be welcomed by the authorities. But he realises that the best, indeed the only way to inspire such schemes with vitality is to set up some immediate example where beauty and civic convenience are combined. He gives, for instance, detailed plans for the erection of a great People's Hall in Birmingham and the reconstruction of New Street Station. What is there, apart perhaps from momentary war conditions, to prevent the materialising of these at once? That they would add in every way to the dignity of the town there can be no question, nor that they would encourage all the nobler impulses of its citizens. The few individual interests affected could be dealt with equitably without hardship to anyone, and so are negligible. The only explanation that remains for any delay in following such counsel as Mr. Haywood gives is that

the men of commerce in their intentness upon ledger abstractions lose the vigour necessary for realising facts, and in their profitless visionaryism are daily willing to sacrifice life.

JOHN DRINKWATER.

### PROTECTION OF ANCIENT BUILDINGS.

*The Society for the Protection of Ancient Buildings: 41st Annual Report of the Committee. June 1918.*

It does the S.P.A.B. great credit that amid the hampering restrictions of a four-years' war it still keeps its flag flying, and manages to produce its charmingly illustrated annual report—this one being the forty-first—a sobering reminder to those of us who remember the early days when it was launched on its militant career by Morris, Thackeray Turner, and a few other stalwarts, most of whose good swords are rust to-day, alas! Those forty-one years have whitened many a head and bowed many a back, but the S.P.A.B., though perhaps showing a less truculent spirit, still pursues its way, armed cap-à-pie to fight the dragon of Restoration. It is a deathless quest; the dragon is hydra-headed, and we seem to see much to test the good knight's prowess and the quality of his steel. What matter if the knight be something of a Quixote and occasionally—very occasionally—run a-tilt at a windmill? It is all in a good cause; the lance is splintered, the knight perhaps unhorsed, but no harm is done; if the windmill prove not to be a dragon, it is nevertheless a windmill, and has served to splinter a lance upon.

To be serious, one often reflects on the quaintness of the position in which we who are architects find ourselves in regard to the S.P.A.B. We believe we have assimilated many wholesome truths, or learned to look at old beliefs in a new light; but unless we are of that sacred inner circle who sway the counsels of the good knight, and have sworn round oaths of fealty upon his shining blade, we still feel a naughty prompting to jest, to quibble, to dispute his *ipse dixit*, to question his simple "It is written."

Joking apart again, may not we who are humble members of the S.P.A.B., and incidentally architects, keep something of the sacred right of private judgment in dealing with ancient buildings that pass through our hands? Personal experience has convinced this reviewer that no principles, rules or nostrums, however admirable, will serve for all cases, or enable one to dispense with mother wit. To be catholic-hearted, of wide sympathies with all styles and periods; to jealously work and strive for the preservation of *all* things ancient and beautiful—this surely is the root-principle, the thing that really matters. It need not involve our using little piles of tiles in place of an honest stone, or blue-bricks where sound rubble would serve; nor need it prohibit the careful piecing with new stone of a partially decayed door or window, or the replacing of a missing mullion, dripstone or abacus. Where it is possible to

date or mark such inserted new work, so that it may unobtrusively tell its own story, by all means let us so deal with it; but surely to put in patches of tile or brick, where stone should be, is pure pedantry and sheer disfigurement.

One sorrows a little over the priggishness that still clings to our dear S.P.A.B. One fears that many honest and earnest workers are deterred from seeking admission to its ranks because of this: and this tone is a good deal in evidence in the Report, reminding one oddly from time to time of the official utterances of a missionary society.

Nevertheless there is much sound sense—as in the introductory remarks on War Memorials, though even here the suggestions as to the forms such memorials may take seem to be rather limited. But one welcomes the pleading for the old and picturesque cottages which are still left to us despite the tender mercies of landlords and medical officers of health.

The "Cases" where the Society has been called in to advise, or where it has proffered advice to restrain the rash restorer, are always interesting reading, and the illustrations are delightful, especially those of the picturesque church interior at Clodock, Hereford; Cerne Abbas gateway, Dorset; Old Palace Yard, Coventry; and the two of Whitby Abbey which record the vandalism, not of the native restorer, but of the brutal Hun. One picture is a record of the lovely west doorway destroyed in the bombardment of 1914.

PHILIP M. JOHNSTON, F.S.A. [F.]

### THE BERNERS ESTATE.

*A Short History of the Berners Estate, St. Marylebone. By John Slater, B.A., F.R.I.B.A., Surveyor to the Estate. So. Lond. 1918. [Unwin Bros., Ltd.]*

Members of the Institute who are interested in the topography of Old London will be glad to know that a very excellent book has recently been written on the Berners Estate, of which formerly but little information could be found in any book. The estate in question is in the south-east corner of the borough of St. Marylebone, and it is a remarkable fact that, whereas less was formerly known of this corner of the borough than of any other part, now the records of it are very ample. It is generally admitted that the best topographical work originates from those who have to do with important estates, and it is certainly so in the present case. The author is Mr. John Slater, who has managed so ably and developed so successfully the Berners estate for nearly thirty years. The book, although small, contains a vast amount of valuable and important information, almost the whole of which is the result of the author's original research into the actual deeds of the estate, one of which is given verbatim. There are also two plans, one showing the estate as it was in the year 1654, consisting of a few fields and a country lane, and the other as it exists at the present time. It is interesting to learn that records exist of all the numerous owners of this estate, from the time when it formed part of lands attached

to the Lepers' Hospital of St. Giles's-in-the-Fields in the reign of Edward I., to the present time. For a short period it was in the possession of Henry VIII., who owned all the most important portion of the borough at various times, and he gave it to Lord Lisle in the year 1545. After changing hands several times in the course of the next hundred years the estate was purchased in 1651 by Josias Berners, the ancestor of the present holder, and it has remained in the possession of the family ever since. The estate remained a country farm till the middle of the eighteenth century, by the end of which it had been developed on its present lines.

ARTHUR ASHBRIDGE [F.].

### CORRESPONDENCE.

#### Cambridge University Building Classes.

Cambridge: 25 July, 1918.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—May I bring to the notice of the JOURNAL the programme of the building classes which Cambridge University has established for disabled officers? Those now at work with us have already, many of them, qualifications as students or members of the Institute, or as practical craftsmen and designers, others have been in the building and cement trades, or have practised as land agents and surveyors. They form a constituency of students able to take a wide review of the building arts. The Cambridge Board of Architectural Studies is undertaking, also, a series of experiments in limes and cements at the instance of the Department of Scientific and Industrial Research, and has set up a special committee formed from the University staffs of engineering, forestry, geology, and chemistry. The results will in due course be available for the architectural profession. There are contemplated further researches in aggregates, and the best forms of reinforced concrete. The co-relation of the laboratory with the practical experiments of building is intended for the general benefit of the building trades. The Cambridge School of Architecture, starting afresh this October with classes and lectures, comprises both sides of building learning: (1) The scientific and constructional, and (2) the historic and artistic. The attention of architects should be directed to this attempt to further the study of constructional science along with the historical and archaeological education that a University provides. The new departure in experimental work for the building trades offers an inducement to students that should be of special value to-day.

Yours very truly,

EDWARD S. PRIOR [F.].

#### The Statutory Examinations.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In these days when so many architects have next to nothing to do it puzzles me that more do not go in for District Surveyorships in London. The average number passing the qualifying examination of late years has been two. Thirty years ago I have known a dozen pass in one year.—Yours faithfully,  
"OLD SURVEYOR."

#### [Charing Cross Bridge Scheme.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In the JOURNAL for July you publish on pages 209 and 210 an extract from a weekly newspaper that is somewhat difficult to understand. It advocates the abolition of Charing Cross Railway station and the erection of a station on the south side of the river, which many of us desire; but in support of that scheme it states: "The road from London to Paris and the Continent must begin in a noble manner at Charing Cross." If the scheme were carried out that is exactly what would *not* be done, the "road" from London to the Continent would start at Waterloo, and the proposed Charing Cross bridge would in that respect be no different from any other London bridge, for they all lead from the north to the south side of the river.

Yours obediently,

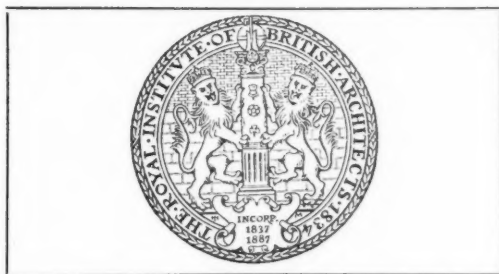
"STUDENT."

#### The late F. R. Farrow [F.].

Mr. ERNEST GALL sends the following supplementary note to Mr. Percy Marks' memoir of Mr. Farrow published in the last issue:—

F. R. Farrow was always a great supporter and valued member of the Architectural Association. He was Hon. Secretary for the four years 1887-1891, for the first two years as Junior Hon. Secretary with the late F. E. Pryce, and for the last two years as Senior Hon. Secretary with myself as his colleague. The A.A. at this time was in a state of evolution, and Farrow and his colleagues were engaged in laboriously preparing the scheme which has placed the A.A. in its present important educational position. Farrow's experience in architectural education, his sound judgment and imperturbable good temper were invaluable to the A.A. work, and all who worked with him became his lifelong friends. He was one of the best Hon. Secretaries the A.A. ever had and his work as such was of lasting value. He later occupied the position of Vice-President for 1891-2.





9 CONDUIT STREET, LONDON, W., 17th Aug. 1918.

## CHRONICLE.

### The R.I.B.A. Record of Honour: Fifty-fourth List.

#### *Fallen in the War.*

CAPELL, Second Lieut. BRUCE LORENCE, M.C., R.G.A. (younger son of Mr. Bruce John Capell [A.]). Killed in action.

WHITELEY, Lieut. CHARLES TAYLOR, Royal Warwickshire Regiment, *Associate*. Died on 1st July of wounds received on the 29th June.

LAWTON, Lieut. WILLIAM VICTOR, R.E., *Student*. Fatally injured in a riding accident in France.

Lieut. Lawton joined the Colours in September 1914, was attached to the Yorkshire Dragoons, and served in France from July 1915 until his death on the 8th July last. He was granted a commission in the Royal Engineers in 1916. Whilst riding in the R.E. Divisional Show on 1st July his horse refused a fence, reared, and fell upon him, causing fatal injuries. He was twenty-six years of age, and the son of the late Charles Lawton, F.S.I., land agent, of York, was educated at St. Peter's School, York, and served his articles with Messrs. Perkin & Bulmer, architects, Leeds. He was also some time in the office of Mr. Walter Cave. His nomination papers for the Association of the Institute were only completed a few days before his death. He was a fearless rider, and took great interest in all sports, especially football and cricket.

WATT, JOHN DOUGLAS DICKSON, *Associate*. Missing since 1st July 1916, now assumed by the War Office to have been killed on that date (the first day of the Somme offensive).

Lieut. P. Minor, whose death in action was recorded in the last issue, was the son of Mr. Walter Richard Minor, solicitor, of Manchester, and was educated at Wellington. He served his articles with Messrs. Sankey and Cubbon, Manchester, and subsequently became partner in the firm of Taylor and Minor, of Darlington. He was elected Associate of the Institute in 1907. In 1915 he was granted a commission in the Durham Light Infantry, and for some time served on the Quartering Committee of the Northern Command. In January 1917 he crossed to France and had been serving there from that time till his death on 27th May. Only the week before he fell he had been noted for Mention in the next Honours Dispatch. He has left a widow and two children.

#### *Military Honours.*

TAYLOR, Captain JOHN ALEXANDER CHISHOLM, Manchester Regiment [*Student*]. Awarded the D.S.O.

"He was in command of the company on the right flank to which he added some 300 men collected from other divisions. By a prompt counter-attack he defeated the enemy's attempt to envelop the right flank. His coolness, promptitude and personal gallantry were a great incentive to his men."—*London Gazette*.

Captain Taylor, who was studying in London when war broke out, joined the Manchester Regiment and was sent to Egypt in 1914. He was in the Gallipoli campaign in 1915, went through the Sinai Peninsula with the Desert Column in 1916, and went to France early in 1917.

Major Atkin-Berry.—In chronicling recently the award of the D.S.O. to Major H. C. Atkin-Berry, Tanks Corps Staff, mention was omitted of the Military Cross which had been previously conferred upon him. Major Atkin-Berry is a Professional Associate of the Surveyors' Institution, and a partner in the firm of Messrs. Swan & Maclaren, architects and engineers of Singapore, Federated Malay States. He came home soon after the outbreak of war, having obtained a commission in Singapore, and has been serving in France continuously since October, 1915. Before going to the East he was a member of the Artists' Rifles, and subsequently of the Malay States Volunteer Rifles.

#### *Promotion.*

Lieut. (Acting Captain) L. S. Sullivan [A.], 93rd Labour Company, has been gazetted Captain.

### The Future of Architecture and the Architectural Profession.

On the motion of the Hon. Secretary of the Institute the Council recently appointed a Committee "to consider the whole relation of Architecture to architects, to the Institute and kindred Societies, to the public and to each other, with power to take evidence, and to frame a report on the evidence and opinions collected, together with a complete scheme of reconstruction for consideration."

The Committee consists of the President, the Hon. Secretary, Sir Aston Webb, R.A., Mr. Reginald Blomfield, R.A., Mr. Walter Cave, Mr. H. M. Fletcher (President of the Architectural Association), Mr. W. Alex. Harvey (President of the Birmingham Association), Mr. H. V. Lanchester, Professor W. R. Lethaby, Mr. S. Perkins Pick (President of the Leicester Society), Mr. John W. Simpson, Mr. Paul Waterhouse, Mr. H. H. Wigglesworth, and Mr. Herbert Shepherd. The President is Chairman of the Committee, and Mr. Wigglesworth Hon. Secretary.

Among questions put to those giving evidence are the following:—

What is the cause of the unsatisfactory state of the profession, and what remedial measures are necessary?

What are the minimum essential requirements for ordinary general practice, and how should architectural education be modified to secure these?

What are your views as to the reorganisation of the R.I.B.A., and what direction should this take?

Should an attempt be made to unify the profession, and, if so, in what manner and to what extent?

How may the unqualified practitioner be prevented from bringing the profession into disrepute?

How far should technical special knowledge be acquired by architects, and how should education be improved to secure this?

How far should architects be encouraged to specialise?

What relationship is desirable between architects and technical experts?

Is the inclination of the public to go direct to builders, and the disinclination to employ architects, a real menace to the profession?

Should architects undertake building operations directly?

What are your views on the relations of the profession to State, municipal, and public departments generally?

#### "Professional Ferment."

Some of the problems that face the architectural profession in this country at the present moment appear also to be vexing the profession in America, judging from an article headed "Professional Ferment" recently contributed to the American journal *Architecture and Building* by Mr. Wm. Phillips Comstock. The following is an extract:—

There are, even in this day and hour, architects who have business of considerable volume on their boards and many of our contractors can hardly be said to be starving for lack of work. Yet the architects as a body, and with them many in the construction industries, view the present situation with concern, and well they may.

Building construction methods are in a period of mutation; new species bid fair to be created, and the old order is on the wane. Not that this condition is a sudden development—as some may think—for the odour of it has been in the air for many moons. Building conditions, like a huge structure founded in a quagmire, have courted disaster until with a precipitation of an earthquake, they are now suddenly engulfed, and the architectural profession, with many of its satellites, finds itself floundering—and wondering why.

The world war is the immediate cause of this cataclysm, and, as usual, the immediate cause receives the blame though the structure has long been showing dangerous settlement cracks caused by the improper foundations laid down in the past. Good foundations are a necessity in all good building, and the architect knows this better than anyone else, yet in his very life-work has he neglected the precepts he has made to others.

With lofty thoughts and stilted ethics he has strode along without an appreciation of the progress about him, ever changing, searching, specialising. Business—life—is a continuous revolution. New precepts rule to be superseded by even other newer precepts. The professional practice of architecture has not kept pace and is therefore doomed. It must be reborn from the ashes of the past, even as the legendary phoenix.

Art—architecture is the culmination of all arts—is undying. Architecture is inherent in the human race; the desire for it cannot be destroyed, and it will rise with a spirit of victory above all sordidness. This idealism is immortal. It is the soul of the phoenix, which shall inspire the new body of a rejuvenated professional practice.

All have not been blind. Some—many even—have seen the light and remodelled their course to meet the modern trend. These are the successful architects and busy builders of to-day who have met the demands of current development and from them won a deserved return. Chance or accident has not been an element in their progress, which has been based on the sound business principle of true service for value received.

The famed architects of antiquity were master-builders. They designed freely and wrought wonderfully with the clay in their hands. They lived in the heyday of the artisan and craftsman; they were the leaders who rose above their fellows by the sheer might of their gifted prowess. Times have changed.

This is the age of standardisation, machine-made quantity production, rule by the multitude not by the few, and

yet our art lives on and reaches ever higher levels of attainment. Let our architects read the signs of the times and rise to new pinnacles based on our modern productiveness.

When our country went to war there was a sudden and enormous demand for construction on a vast scale; the Quartermaster's Corps of the Army had to provide housing for the new armies; extensive additions were necessary to existing manufacturing plants, and even greater new factories were built overnight as it were; office and executive buildings of great extent were demanded to house the ever-extending executive departments of the Government; housing for operatives became a crying need in our great industrial centres; construction on a vast scale was necessary to meet the needs of our colossal new war machine, to build our ships, and supply the materials of war.

To make possible this accomplishment, in all its ramifications vast to the extent of being almost incomprehensible, the organisation of our Government Departments was extended manifold; the personnel increased with a rapidity which was marvellous, and an organisation of professional talent created which to-day, after a year of war, is perfected and efficient in a remarkable degree. What is the status of this organisation? How is it made up? And how was it possible for the Government in its hour of need to immediately get assistance?

It was the trained engineers of the country who became the technical advisers of the Government on planning, design, and construction, utilisation of existing facilities to the utmost, expansion of them and creation of new utilities. It was our trained engineers, already well organised in our great building construction firms into harmonious working units, companies, even regiments, who were ready in the hour of need to do the deed.

Professionally, as such, our architects have not been a factor in the greatest building emergency the country ever saw. Individually, to many the greatest praise is due. They have donned the uniform, striven at home and fought abroad, and given of their best in ability, effort, and resourcefulness. But as a profession, in the oft-vaunted position of autocrats of the building industry, they have been wanting. And the reason is not beyond discernment; it is an inheritance from the past; architectural practice has not kept pace with the times. . . . .

The need of federation in the building industry as a war-time need has been met. Why not face the truth squarely and hold a conference to reorganise the outworn system of professional practice?

The after-war period in the building industry will be a time of great enterprise and expansion. In this the architect should play a prominent part, but his days of autocracy are over, and his success will depend on his ability to co-operate, not to dictate. Now, when the architect secures a job, he calls on the foundation builder to figure his footings, he depends on the steel contractor to design the structural members, he depends on the plumbing contractor to draw up his plumbing lay-out, he expects the electrical contractor—but why go on?—and when the building is finished he zealously, often belligerently, demands exclusive credit for its entire design and construction.

The day for this is past—and why? The architect has been losing business. Others who build better, more efficiently, and more economically under the name of architectural or engineering contracting firms have taken the work from him, and they work on the principle of co-operation, not autocracy.

Let us hope that the conference called by the American Institute of Architects, to be held at the Engineering Society's Building, New York City, on 14th June, 1918, will be largely attended, but that there may be those present, with chastened spirits if you will, who will have the foresight and the courage to tell the truth and lead the great and ennobling practice of architecture on to better things.

### Housing of the Working Classes.

A Joint Conference of Representatives of the South Wales Institute of Architects and the South Wales Building Trades Employers' Federation was held at Cardiff recently for the purpose of considering the question of providing additional houses for the working classes, so soon as circumstances will permit. The immediate need of such houses and the responsibility of the authorities to take the necessary steps to provide them were fully realised. It was recognised that until recent years the enterprise of the builder was responsible for the provision of nearly the whole of the small houses erected, and that the present shortage throughout the country is entirely due to circumstances outside his control, which have made the building of these houses unremunerative.

The Conference fully appreciated the efforts being made by the Government and public bodies to deal with the important and difficult problem of providing further housing accommodation, and the societies represented pledged themselves to offer their whole-hearted support and assistance to any equitable scheme in this direction. At the same time it was decided, that in the interests of the community, the attention of every borough, urban and rural district council in South Wales and Monmouthshire should be drawn to the danger of surrendering their powers as administrative bodies to syndicates, trusts, and limited companies, who are now so actively engaged in endeavouring to induce the various authorities to entrust them with the preparation and carrying out of important housing schemes. The Conference further decided to point out that it has been the general custom in the past for Building Syndicates to resort to sub-contracting and piecemeal, which practices are conducive to bad workmanship and unrest among the workmen, and for these reasons are condemned by architects, builders and the trades unions.

The Conference in conclusion wished to impress upon the various authorities the importance of giving careful and due consideration to the advantages of obtaining the services of the best qualified architects and builders before entrusting their building schemes to trading organisations whose officials seek to act not only as architects but as builders under their own supervision, and who endeavour to shelter their selfish aims under the mantle of the Garden City ideal.

### OBITUARY.

#### The late Horace Porter [F.].

Horace Porter, who died on the 29th July at the age of fifty-seven, was elected an Associate of the Institute in 1891 and a Fellow in 1915. He had served on Committees of the Institute, and had contributed to the Institute TRANSACTIONS a Paper of great technical importance on the subject of Fire Prevention and Fire Resistance [JOURNAL, 3rd ser., Vol. X, page 285] and an exceedingly interesting Paper recording the results of his holiday studies of the Walls of Visby in the island of Gotland [ib., Vol. XX, p. 97]. When some years ago the Finance Committee were engaged in the revaluation of the whole of the property and effects of the Institute, Mr. Porter rendered the Committee invaluable assistance, his ripe knowledge and experience in this branch of a surveyor's work being freely placed at their disposal.

Educated at Uppingham and Trinity College, Cambridge, he studied architecture under his father, the late F. W. Porter [F.], and was afterwards associated with him in partnership. For fifty years he and his father occupied

in succession the post of architect and surveyor to the Sun Fire Office, and for about the same period that of surveyor to the Clothworkers' Company. Father and son also passed the Chair of the Sadlers' Company, F. W. Porter being Master in 1895-96 and Horace Porter Prime Warden in 1916-17. The latter was one of the original members of the Holborn Borough Council and was Mayor in 1910-11.

Horace Porter started practice in 1890, and jointly with his father was architect of the Pont Street and Croydon branches of the Union Bank of London and alterations and additions to the Sun Insurance Office buildings in Threadneedle Street. He was solely responsible for the alterations and additions to the Sun Office buildings at Charing Cross and Spring Gardens and for the branch office in College Street, Dublin; also for Dr. Hackney's house at Hythe, Mr. Sweet's at Chipstead, Mr. Welldon's at Ashford, Mr. Tomson's at Yeldham, and Captain Bidder's near Mitcham. The latter, which was illustrated in *Country Life*, is a particularly charming design in the late Georgian manner, the western front facing a formal garden tastefully laid out under Mr. Porter's direction.

Mr. Porter married in 1901 Mary, the youngest daughter of the late G. P. Bidder, Q.C., of Mitcham. The funeral service, held at St. Giles's Church, was attended by Mr. Max Clarke [F.], representing the Holborn Borough Council; Sir Henry Tanner, C.B., I.S.O. [F.], Mr. Arthur Keen [F.], and Mr. Wm. Woodward [F.], representing the Institute.

### THE EXAMINATIONS.

#### The Intermediate Examination.

The Intermediate Examination, qualifying for registration as Student R.I.B.A., was held in London from the 7th to the 11th June. Two candidates only presented themselves and both passed—viz. :—

BLAKEMAN : William Henry [P. 1916]; High Legh, Old Hall Lane, Leigh, Lancs.  
JACKSON : Reginald [P. 1912]; c/o Mr. Lee, 119 Hyde Park Road, Leeds.

#### Exemptions from the Intermediate.

The following Probationers, having produced satisfactory evidence of their training and qualifications, were exempted from sitting for the Intermediate Examination and have been registered as Students :—

BATTISCOMBE : Humphry [P. 1904]; Beverley, Orpington, Kent (Architectural Association).  
DE SOUZA : Walter Edward [P. 1918]; 20 Woodville Road, Golder's Green, N.W. (Architectural Association).  
FORTESCUE : George Alan [P. 1906]; "Sunray," Sunray Avenue, Herne Hill, S.E. (Architectural Association).  
KNIGHT : Frederick Adams [P. 1917]; 5 Ashchurch Park Villas, Shepherd's Bush (Architectural Association).  
MACGREGOR : John Eric Miers [P. 1908]; Stamford Brook House, W. (Architectural Association).  
PASTAKIA : Shiawax Cowasjee [P. 1917]; Dhuns Buildings, Thakordwa Road, Bombay [Sir J. J. School of Art].  
UDWADIA : Phirozshah Rattonji [P. 1917]; 3 Trebovir Road, Earl's Court, S.W. (Architectural Association).  
WENNING : Victor Jacques [P. 1918]; 33 Buckley Road, Brondesbury, N.W. (Architectural Association).

The following Probationers serving with the Forces, who are eligible for the Intermediate Examination and whose Testimonies of Study have been approved, have also been exempted :—

CARELESS : Sefton Stockford [P. 1917]; Kilmorey, Leek-hampton Road, Cheltenham.  
 CAVE : Robert Sims [P. 1910]; 8 New Road, Oxford.  
 ENGLEFIELD : Ulmer Ian Hely [P. 1917]; Parkstone, Upton Lane, Gloucester.  
 GRIFFITHS : Frederick Rowland [P. 1916]; 58 Old Church Road, Whitechurch, Cardiff.  
 HAYNES : Frederick Stanley [P. 1910]; Beverley Villa, Harvey Road, Leytonstone.  
 HOPKINS : Wilfrid Walter [P. 1913]; 52 Teviot Street, South Bramley.  
 HUTTON : Arthur James Scott, 21 Derby Crescent, Kelvin-side, Glasgow.  
 MILLEN : David [P. 1918]; Newington House, Sitting-bourne, Kent.  
 PARAMOR : Frank William [P. 1917]; 76 Warren Road, Leyton, E.10.  
 PRESTWICH : Ernest [P. 1918]; Bradshawgate Chambers, Leigh, Lancs.  
 SIEBERT : Charles Frederick [P. 1918]; 83 Anson Road, Cricklewood, N.W.2.  
 STEPHENS : Philonorus Edwin [P. 1911]; 46 Chapel Street, Penzance.  
 STEVENSON : Raymond Croisdale [P. 1908]; 3 Grove Mansions, Stamford Hill, N.16.  
 STRIBLING : Herbert James [P. 1915]; 50 High Street, Slough, Bucks.  
 SUTCLIFFE : Edgar [P. 1915]; 88 Industrial Street, Tod-morden, Yorks.  
 TANNER : Edgar Allan Davey [P. 1911]; 18 Hestercombe Avenue, Munster Road, Fulham, S.W.

#### The Final and Special Examinations.

The Final and Special Examinations were held in London from the 27th June to the 4th July. Of the 13 candidates admitted, 6 passed, and the remaining 7 were relegated. The successful candidates are as follows:—

GRANT : James Lindsay [Special]; Church Villa, Northenden, Manchester.  
 McLAUCHLAN : Charles [Student, 1910]; 23 Clarendon Road, Lewisham, S.E.13.  
 MADDOX : Frank Morrall [Special]; 8 Havelock Place, Shelton, Stoke-on-Trent.  
 ROBERTS : Evan Wendell [Student, 1914]; Railway Inn, Penclawdd, Swansea.  
 TUBBS : Grahame Burnell [Student, 1915]; 2 Moore Street, Cadogan Square, S.W.3.  
 VERNON : George, 22 Conduit Street, W.1.

#### Special War Exemptions.

The following Students serving with the Forces have availed themselves of the "Special War Exemption" from the Final Examination (particulars of which are given in the JOURNAL for March) and have applied to be admitted as candidates for Associateship:—

ADAMS : Captain William Naseby, Royal Field Artillery.  
 BAGENAL : Sergeant Hope, Royal Army Medical Corps.  
 BARROWCLIFF : Lieutenant Arnold Montague, M.C., Royal Engineers.  
 BLYTH : Sapper Charles Kydd, Royal Engineers.  
 BOWER : Lieutenant Albert Egerton Lawer, Royal Naval Volunteer Reserve.  
 BRADSHAW : Captain Harold Chalton, Royal Engineers.  
 BROAD : Lieutenant Malcolm Charles, Machine Gun Corps.  
 CHAIKIN : Captain Benjamin, Royal Army Medical Corps.  
 CLARE : Captain Alfred Douglas, Royal Berkshire Regiment.  
 COLE : Edward Robinson Ferdinando, Royal Flying Corps.  
 CORKILL : 2nd Lieutenant Laurence Lavery, Royal Field Artillery.  
 DANIEL : Thomas Llewellyn, Royal Garrison Artillery.  
 DARTNALL : Lieutenant James Ambrose, Royal Engineers.

DICKSEE : Lieutenant Harold John Hugh, Royal Flying Corps.  
 DUCKWORTH : 2nd Lieutenant Alfred, Royal Engineers.  
 EDWARDS : Arthur Trystan, Royal Navy.  
 EVANS : 2nd Lieutenant Thomas Cwmanne, Royal Garrison Artillery.  
 FAREY : Captain Cyril Arthur, Army Service Corps.  
 FILKINS : Sergeant Edwin William, Royal Army Medical Corps.  
 FINCHAM : Captain Edward, M.C., Royal Engineers.  
 GARRETT : Captain Sidney Colston, Royal Fusiliers.  
 GASK : Lieutenant John Harold, Royal Garrison Artillery.  
 GRAY : Andrew, Royal Air Force.  
 HAYS : Lieutenant John Wilson, Royal Engineers.  
 HEALEY : Pioneer Francis Hurst, Royal Engineers.  
 HENDRY : 2nd Lieutenant Morrison, Gordon Highlanders. (Relinquished commission owing to wounds.)  
 HARRISON : Captain Harry St. John, Yorkshire Regiment.  
 HOLDEN : Private William, Royal Army Medical Corps.  
 HORSBURGH : Captain Arthur Lindsay, London Regiment.  
 HOWCROFT : Lieutenant Gilbert Burdett, Duke of Wellington's W.R. Regiment.  
 HUDSON : Lieutenant Philip Sidney, Royal Engineers.  
 HUTTON : Captain Arthur James Scott, Royal Engineers.  
 JAMES : Lieutenant Charles Holloway, Loyal North Lancashire Regiment.  
 KEY : Lieutenant William Donald, Royal Field Artillery.  
 KNIGHT : Shirley, Royal Engineers. (Discharged through wounds received in action.)  
 LAFONTAINE : Major Philip Cart de, London Regiment.  
 LAVENDER : Captain Ernest Clifford, Sherwood Foresters.  
 LIDBETTER : Hubert, Voluntary Driver, attached to French Army.  
 LISTER : Harold Alfred, Royal Army Medical Corps.  
 LONE : Reginald Wilcox, Royal Army Medical Corps.  
 MACGREGOR : Lieut. John Eric Miers, Royal Sussex Regt.  
 McLEAN : Captain George, Royal Engineers.  
 MULLINS : Lieutenant Geoffrey Thomas, Royal Engineers.  
 NAPIER : Lieutenant James, Gordon Highlanders.  
 PARNACOTT : Horace Walter, Army Service Corps.  
 PHILP : Arthur Thomas, Royal Engineers.  
 PLATTS : 2nd Lieutenant Percy Oates, Royal Engineers.  
 PRESTWICH : Lance-Corporal Ernest, Royal Engineers.  
 RATCLIFF : Fred, York and Lancaster Regiment.  
 ROWNTREE : Lieut. Colin, Graves Registration Unit.  
 SAMUELS : Lieut. Edward Percy Proctor, Royal Engineers.  
 SAXON : Lieutenant Frederick Charles, Royal Engineers.  
 SHOOSMITH : Lieutenant Arthur Gordon. Interpreter on Staff of Prisoners of War Camp.  
 SOISSONS : Captain Louis Jean Emanuel Guy de S. G. de, Claims Commissions, Italy.  
 TAYLOR : Lieutenant Rowland Victor, Royal Engineers.  
 THOMSON : Lieut. John Stewart, Royal Field Artillery.  
 TOMLINSON : Lieut. Lawrence Digby, Royal Engineers.  
 TUNNARD : Capt. Henry Bartholomew, Royal Sussex Regt.  
 WALLACE : Robert Stuart, Staff Officer in the Fortifications and Works Directorate.  
 WHITEHEAD : Percy, West Riding Regiment.

#### Special War Examination.

The following have passed the Special War Examination arranged for candidates who have served with the Forces during the War [see regulations, JOURNAL for March 1918]:  
 DAVIS : Lieut. Sydney William, R.E.  
 STEVENSON : Private Raymond Croisdale, Non-combatant Corps.

#### Licentiates and the Fellowship.

Particulars of the Examination of Licentiates wishing to qualify for Fellowship may be obtained from the Secretary.

FOR SALE by Officer's Widow, architect's chest in well-seasoned wood, fitted with drawers. Length 5 feet 2 inches, breadth 3 feet 2 inches, height 1 foot 10 inches. Also two architect's stools, leather seats. £10 accepted.—Apply "Box 155," 9 Conduit Street, W.



